



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2008

ART

History and Appreciation of Art

Ordinary Level

150 marks are assigned to this paper, i.e. 37.5% of the total marks for Art

Thursday, 12 June: Afternoon, 2.00 – 4.30

Instructions

- ☐ Answer three questions as follows: one question from Section I (Art in Ireland), one question from Section II (European Art 1000AD - Present), and one question from Section III (Appreciation of Art).
- ☐ All questions carry equal marks (50).
- ☐ Sketches and diagrams should be used where appropriate to illustrate the points you make.

Refer where necessary to the *illustrations on the accompanying sheet*.

SECTION I - Irish Art

1. The torc and gorget which are *illustrated on the accompanying sheet* are examples of Irish pre-Christian metalwork.

Answer (a), (b) and (c).

- (a) What was the likely function of each item?
- (b) Describe and discuss how each item was made and decorated.
- (c) Name and sketch one other piece of pre-Christian metalwork you have studied.

Use sketches to illustrate your answer.

2. **The High Cross of Muirideach at Monasterboice, Co. Louth** is *illustrated on the accompanying sheet*.

Answer (a), (b) and (c).

- (a) Describe its structure.
- (b) Describe its decoration.
- (c) Name and sketch one other High Cross that you have studied.

Use sketches to illustrate your answer.

3. **The Romanesque doorway of Clonfert Cathedral, Co. Galway**, is *illustrated on the accompanying sheet*.

Answer (a), (b) and (c).

- (a) Describe the decoration on this Irish Romanesque doorway.
- (b) Draw a piece of figurative decoration from this doorway.
- (c) Name and write a short account of one other example of Irish Romanesque architecture you have studied.

Use sketches to illustrate your answer.

4. **Pery Square in Limerick** which is *illustrated on the accompanying sheet* is an example of Georgian Architecture.

Answer (a), (b) and (c).

- (a) Describe this Georgian Square.
- (b) Sketch one of its typical Georgian features.
- (c) Name and write a short account of any other Georgian building you have studied.

Use sketches to illustrate your answer.

5. Answer (a), (b) and (c).

(a) Name any painting you have studied by Jack B. Yeats.

(b) Describe this painting using the following headings:

- subject matter
- composition
- painting technique and use of colour.

(c) Give some general information about Jack B. Yeats.

Use sketches to illustrate your answer.

6. A piece of public sculpture by John Burke, called **'Red Cardinal'**, is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
(a) Describe and discuss this sculpture under the following headings
- location
 - scale
 - shape
 - colour and light.
- (b) What do you think are the strong points of this sculpture?
(c) What do you think is important when choosing a piece of public sculpture for a particular location?
Use sketches to illustrate your answer.

7. Answer (a), (b) and (c).
(a) Choose a work by one of the following artists and name it:
Evie Hone, Louis le Brocqy, Alice Maher, Robert Ballagh, Pauline Bewick.
(b) Describe and discuss the piece you have chosen under the following headings:
- subject matter
 - composition
 - techniques and materials used.
- (c) Give some general information about the artist you have chosen.
Use sketches to illustrate your answer.

SECTION II - European Art (1000AD- Present)

8. Answer (a), (b) and (c).
(a) Describe and discuss Gothic architecture using the following headings:
- overall appearance
 - architectural features.
- (b) Name a building in the Gothic style.
(c) Draw and describe one feature from the Gothic building you have named.
Use sketches to illustrate your answer.
9. **'Primavera'** by Sandro Botticelli (1445-1510) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this work under the following headings:
- subject matter
 - composition
 - colour.
- (b) Name and give a short description of one other work by Botticelli.
Use sketches to illustrate your answer.

10. Leonardo da Vinci (1452-1519) was an important artist of the High Renaissance.
Answer (a) and (b).
(a) Name, describe and discuss **one** of his paintings under the following headings:
- subject matter
 - composition
 - technique
 - use of colour.
- (b) Give some general information about this artist.
Use sketches to illustrate your answer.
11. **‘The Bar at the Folies-Bergère’** by Édouard Manet (1832-1883) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe this painting under the following headings:
- subject matter
 - composition
 - colour and brushwork.
- (b) Name and describe one other work by Manet.
Use sketches to illustrate your answer.
12. Choose **one** of the following works and answer (a) and (b).
‘David’ by Donatello (1386-1466)
‘The Ambassadors’ by Holbein (1497-1543)
‘The Ecstasy of St Teresa’ by Bernini (1598-1680)
‘The Haywain’ by Constable (1776-1837)
‘The Luncheon of the Boating Party’ by Renoir (1841-1919)
‘The Artist’s Bedroom’ by Van Gogh (1853-1890)
(a) Describe your chosen work under the following headings:
- subject matter
 - composition
 - style
 - medium.
- (b) Give some general information about the artist of your chosen work.
Use sketches to illustrate your answer.
13. **‘Guernica’** by Pablo Picasso (1881-1973) depicts the horrors of war and is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this painting under the following headings:
- subject matter
 - composition
 - symbolism
 - technique and colour.
- (b) Name and describe one other work by Picasso.
Use sketches to illustrate your answer.

SECTION III – Appreciation

- 14.** The Tidy-Towns competition encourages people to take pride in their environment.
Answer (a) and (b).
(a) What improvements do you think the Tidy-Towns competition could bring to your local town, village or housing estate? Use the following headings to help you with your answer:
- litter control
 - open spaces
 - buildings.
- (b) Sketch a plan for improving planting and landscaping in a public area near where you live.
Use sketches to illustrate your answer.
- 15** Answer (a), (b) and (c).
(a) Name a gallery or museum that you have recently visited.
(b) Describe the layout of the exhibits in the gallery or museum.
(c) Describe in detail one exhibit you found interesting.
Use sketches to illustrate your answer.
- 16.** T-shirts are often used by businesses as a way of advertising.
Answer (a) and (b).
(a) What would your main considerations be if you were asked to design a T-shirt to advertise a business?
(b) Design for a T-shirt for one of the following:
- a garden centre
 - a vegetarian restaurant
 - a music shop.
- Use sketches to illustrate your answer.*
- 17.** The design of mobile phones has changed greatly since they were first developed.
Answer (a) and (b).
(a) Describe and discuss the characteristics of a well-designed mobile phone, using the following headings:
- materials
 - shape
 - style
 - ease of use.
- (b) Sketch a phone style you find attractive. Label its various functions and features.
Use sketches to illustrate your answer.

18. Screen savers can be an attractive visual feature of computers.

Answer (a) and (b).

(a) Select and sketch a piece of artwork from your study of Irish or European art to be used as a screen saver for your own computer. Give reasons for your choice.

(b) Sketch a design for an icon for a desktop folder to hold files of History of Art notes. Give reasons for your choice.

Use sketches to illustrate your answer.

19. Answer (a) and (b).

(a) Name a live-action film you recently enjoyed.

(b) Describe and discuss how the film-making techniques used added to your enjoyment of this film. Use the following headings in your answer:

- settings
- costume
- special effects
- camera work.

Use sketches to illustrate your answer.

20. ‘Christy Ring’ is a sculpture by Séan McCarthy and is *illustrated on the accompanying sheet*.

Answer (a), (b) and (c).

(a) Discuss how this piece of sculpture portrays sporting action. Use the following headings:

- form
- texture
- movement
- light.

(b) Draw and discuss your idea for a piece of public sculpture to celebrate **athletics**.

(c) Suggest where your design could be displayed and give reasons.

Use sketches to illustrate your answer.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2008

ART

Imaginative Composition and Still Life

Ordinary Level

100 marks are assigned to this paper, i.e. 25% of the overall marks for Art

Friday, 9 May Morning 9.30 - 12.00

This paper should be handed to candidates on **Wednesday, 30 April**

Instructions

- ☐ You may work in colour, monochrome, mixed media, collage or any other suitable medium. However, the use of oil paints or perishable organic material is not allowed. You are not allowed to bring aids such as stencils, templates, traced images, preparatory artwork or photographic images into the examination.
- ☐ Write your Examination Number clearly in the space provided on your A2 sheet. Write the title – ‘Imaginative Composition’ or ‘Still Life’ immediately below your Examination Number.
- ☐ If you wish to work on a coloured sheet, the superintendent must sign this sheet before the examination commences stating that it is blank. Maximum size of sheet: A2.

Choose one of the following:

1. Make an **Imaginative Composition** inspired by one of the descriptive passages: A, B, C, D. Your starting point and the rationale for your Imaginative Composition should be stated on the reverse side of the sheet indicating their relevance to the descriptive passage you have chosen.

2. Make a **Still Life** work based on a group of objects suggested by, or described in one of the descriptive passages: A, B, C, D. You are required to bring relevant objects to the examination centre for the purpose of setting up **your own individual** still life composition. **This must be done in time for the commencement of the examination.** Your starting point and the rationale for your Still Life should be stated on the reverse side of the sheet indicating their relevance to the descriptive passage you have chosen.

3. Make an **Abstract Composition** inspired by and developed from one of the descriptive passages: A, B, C, D. Your starting point and the rationale for your abstract composition should be stated on the reverse side of the sheet indicating their relevance to the descriptive passage you have chosen. State clearly whether your Abstract Composition is following 1 above – Imaginative Composition, or 2 above – Still Life.

Descriptive Passages

Passage A

As the mini Cooper wends its way upwards on the twisty, rather steep dirt track – right, then left, then right again – the pungent smell of ripe fruit floods into our car. Either side of us are the most breathtaking orchards, boasting row upon row of heavily laden apple trees. Luscious red fruits crowd every leafy branch, falling and scattering themselves messily over the grass and soil below, squishing under the tyres of the constant tail-back of festival traffic. Enough apples to keep my nana in crumble pies and turnovers for a hundred more lifetimes.

And just as apples become vaguely passé, we move on to acres and acres of large juicy pears. Apparently I snored like a gurgling drain all the way through the plums.

‘Marmaduke Orchards!’ I gasp. ‘I just totally didn’t expect there to be...’

‘Aha! You’re alive!’ laughs Claude. ‘No, we didn’t expect actual orchards either!’

‘Baron Marmaduke owns the land’, chips in Daphne, nudging her brake as a lady with flapping flamboyant pink angel wings on the back of her rucksack cuts in front of our car.

‘He’s one of those eccentric millionaire types, isn’t he?’ laughs Claude. And I mean he’d have to be eccentric to let a hundred and twenty thousand strangers have a party in his back garden...’

In the green valley before us, literally thousands and thousands of tents are pitched up already. Hosanna! Tents, tents and more tents as far the eye can see! Orange tents, blue tents, green tents, red tents, yellow tents plus a zillion other hues and tones, crowd the two square miles of festival site. Teensy-weensy one-man bivouacs, massive hulking ten-men ‘field hotels’, swanky Winnebagos with blacked out windows, battered camper vans covered in spray paint and sprawling makeshift hippy communes fashioned from wood and tarpaulin. And dotted throughout the site are smoky bonfires, yellow twinkling night lights and occasional exploding fireworks.

From *LBD, The Great Escape* by Grace Dent.

Passage B

Dear Theo,

Did I write to you about the storm I watched recently? The sea was yellowish, especially close to the shore. On the horizon a streak of light, and above it immensely dark grey clouds, from

which one could see the rain coming down in slanting streaks. The wind blew the dust from the little white path among the rocks into the sea and shook the hawthorn bushes in bloom and the wallflowers that grow on the rocks. To the right, fields of young green corn, and in the distance the town, which, with its towers, mills, slate roofs, Gothic-style houses and the harbour below, between two jetties sticking out into the sea, looked like the towns Albrecht Durer used to etch. I watched the sea last Sunday night as well. Everything was dark grey, but on the horizon the day was beginning to break. It was still very early and yet a skylark was already singing and the nightingales in the gardens by the sea. In the distance, the light from the lighthouse, the guard ship, etc. That same night I looked out of the window of my room at the roofs of the houses you can see from there, and at the top of the elms, dark against the sky. Above the roofs, a single star, but a beautiful big friendly one. Enclosed is a little drawing of the view from the school window through which the boys follow their parents with their eyes as they go back to the station after a visit. Many a one will never forget the view from that window. You really ought to have seen it this week, when we had days of rain, especially at dusk when the lamps are lit and their light is reflected in the wet streets...

You're loving Vincent.

From *The Letters of Vincent Van Gogh* published by Penguin.

Passage C

I grew up in the West of Ireland, in a grey cut-stone farmhouse, which my father inherited from his father. My father came from lowland, better off farming people, my mother from the wind-swept hungry hills above a great lake. As children, we played in a small forest of rhododendrons – thickened and tangled and broken under scratching cows – around the house and down the drive. The avenue up from the front gates had such great potholes that cars had to lurch off into the field and out again.

But though all outside was neglect, overgrown with ragwort and thistle, strangers were surprised when they entered the house; my father might fritter his life away watching the slates slip from the outhouse roofs, but, within, that safe, square, lowland house of stone was my mother's pride and joy. It was always spotless. It was stuffed with things – furniture, china dogs, toby mugs, tall jugs, trays, tapestries and whatnots. Each of the four bedrooms had holy pictures on the walls and a gold overmantel surmounting each fireplace. In the fireplaces there were paper fans or lids of chocolate boxes. Mantelpieces carried their own close-packed array of wax flowers, holy statues, broken alarm clocks, shells, photographs, and soft rounded cushions for sticking pins in.

From *The Genius and Other Irish Short Stories: The Rug* by Edna O'Brien.

Passage D

Celebrity cats, pet lions, rappers at breakfast, Estefan for dinner: Dom Joly indulges in America's celeb-soaked Riviera.

I can just make out the beach itself with its pastel-coloured lifeguard towers over the grassy dunes 100 yards ahead. Meanwhile, directly in front of me is the main attraction: Ocean Drive or Ocean as it's known here in SoBe. It's a beachfront stretch of art-deco hotels to which it feels like the whole of hip America has come to pay homage. Obviously, this being the States, they didn't walk here. Enormous Hummers pursue little red Corvettes, gloriously customised orange-and-chrome choppers cruise past Hispanics in low-riders, their arms hanging loose out of the open windows that channel their ear-splitting soundtrack in my direction.

All this, and the first time I came down for breakfast, the rapper Jah Rule was sitting at the table next to me, with his pet lion lounging contentedly at his feet.

South Beach is that kind of place. It's the American Riviera. It's like Cannes run by hipsters and everyone's invited, no jacket required. It's a place where yellow Porsches make complete sense. It's where I can become someone else.

From *Star-struck on Miami's South Beach*, courtesy of The Times Online July 31, 2005

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2008

ART

Design

Ordinary Level

100 marks are assigned to this paper, i.e. 25% of the overall marks for Art

Thursday, May 8

Morning 9.30 – 12.00

This paper is to be handed to candidates on **Tuesday, April 29**

Instructions

You are allowed to bring your A2 preparatory sheet, **one only**, into the examination to aid you in the process of developing your design. This sheet must be signed and dated by your art teacher or principal **before** the examination commences verifying that it is your individual unaided work.

You are **not allowed** to bring any additional **visual aids** (e.g. photographs, traced images or ready-to-use artwork) into the examination for copying purposes or for use in your final design proposal.

The use of perishable organic materials is not allowed.

You are allowed to use any suitable art media and tools to fulfil the requirements of the examination e.g. pencils, paint, coloured papers, card, tracing paper, materials for collage or mixed media, ruler, T-square, knife, scissors, glue etc.

Write your examination number and level on each sheet.

Write the number of the question you have chosen and its title on each sheet.

Step 1: Preparatory sheet (RESEARCH)**(0 marks)**

Your A2 sheet of preparatory work should be done during the week prior to the examination and should consist of your **research**. The contents should be a selection of personal interpretations and researched ideas relating to the question you have chosen. Your work may be annotated. Work on one side of your A2 sheet only. If you use collage, cut out images, photographs or traced images, all such work must be **stuck flat** on to your A2 preparatory sheet.

Step 2: Preliminary Sheet (DEVELOPMENT)**(20 marks)**

Your A2 sheet of preliminary work is done during the examination. This is a **development** sheet where you should **explore** ideas that are in your preparatory sheet. You should consider all aspects of 2D or 3D design as appropriate to your chosen question and include evidence of significant further development of these ideas. You may use annotated sketches to illustrate your developing ideas. You must work directly on to your A2 sheet using sketches only, in colour if desired. A direct copy from your preparatory sheet will lose marks. Work on one side of your A2 sheet only.

Step 3: Final Design Proposal**(80 marks)**

Your final design proposal is done during the examination. You should include any information that you consider necessary to communicate your final design proposal, with particular reference to the visual, functional and material characteristics of your chosen question, rather than concentrating solely on the production of a piece of highly finished artwork.

At the end of the examination you will be provided with a white envelope into which you must put the following:

Your A2 **Preparatory sheet**

Your A2 **Preliminary Sheet**

Your **Final Design Proposal**

Descriptive Passages

Passage A

The air still smelt of charcoal when I arrived in Venice three days after the fire. As it happened, the timing of my visit was purely coincidental. I had made plans, months before, to come to Venice for a few weeks in the off-season in order to enjoy the city without the crush of other tourists.

“If there had been a wind Monday night,” the water-taxi driver told me as we came across the lagoon from the airport,” there wouldn’t be a Venice to come to”...

It was early February, in the middle of the peaceful lull that settles over Venice every year between New Year’s Day and Carnival. The tourists had gone, and in their absence the Venice they inhabited had all but closed down. Hotel lobbies and souvenir shops stood virtually empty. Gondolas lay tethered to poles and covered in blue tarpaulin. Unbought copies of the ‘International Herald Tribune’ remained on news-stand racks all day and pigeons abandoned sparse pickings in St. Mark’s Square to scavenge for crumbs in other parts of the city.

Meanwhile the other Venice, the one inhabited by Venetians, was as busy as ever – the neighbourhood shops, the vegetable stands, the fish markets, the wine bars. For these few weeks, Venetians had Venice all to themselves...

It happened on Monday evening, 29 January 1996.

Signor Seguso waited patiently at the table. He was eighty-six, tall, thin, his posture still erect. A fringe of wispy white hair and flaring eyebrows gave him the look of a kindly sorcerer, full of wonder and surprise. He had an animated face and sparkling eyes that captivated everyone who met him. If you happened to be in his presence for any length of time, however, your eye would eventually be drawn to his hands.

They were large, muscular hands, the hands of an artisan whose work demanded physical strength. For seventy – five years, Signor Seguso had stood in front of a blazing hot glassworks’ furnace – ten, twelve, eighteen hours a day – holding a heavy steel pipe in his hands, turning it to prevent the dollop of molten glass at the other end from drooping to one side or the other, pausing to blow into it to inflate the glass, then laying it across his workbench, still turning it with his left hand while, with a pair of tongs in his right hand, pulling, pinching, and coaxing the glass into the shape of graceful vases, bowls, and goblets...

Men in the Seguso family had been glassmakers since the fourteenth century. Archimede was the twenty-first generation and one of the greatest of them all. He could sculpt heavy pieces out of solid glass and blow vases so thin and fragile they could barely be touched. He was the first glassmaker ever to see his work honoured with an exhibition in the Doge’s Palace in St. Mark’s Square. Tiffany sold his pieces in its Fifth Avenue store.

Archimede Seguso had been making glass since the age of eleven and by the time he was twenty, he had earned the nickname ‘Mago Del Fuoco’ (Wizard of Fire)...

The living room window looked across a small canal at the back of the Fenice Opera House, thirty feet away. Rising above it in the distance, some one hundred yards away, the theatre’s grand entrance wing appeared to be shrouded in mist...

Between the fire and the Segusos’ house lay a jumble of buildings that constituted the Fenice. The part on fire was farthest away, the chaste neoclassical entrance wing with its formal reception rooms, known collectively as the Apollonian rooms. Then came the main body of the theatre with its elaborately rococo auditorium, and finally the vast backstage area. Flaring out from both sides of the auditorium and the backstage were clusters of smaller, interconnected buildings like the one that housed the scenery workshop immediately across the narrow canal from Signor Seguso.

From *The City of Falling Angels* by John Berendt.

Passage B

The journey to the Ataturk was weird. Usually on the way to European games, the sights and sounds are pretty familiar... But this was bizarre. Because the Turks had built this new ground in the middle of nowhere there was just silence, until we started seeing our fans near the stadium. Playing a final miles from anywhere did not stop them. If Liverpool reached a final on the moon, our amazing fans would get there. The memory of all those supporters flocking to the Ataturk, walking across fields, on the hard shoulder, in the middle of the road, will never leave me. The scene resembled a pilgrimage, with 40,000 worshippers trekking miles to a steel cathedral. Liverpool fans waved at us, banged on the side of the bus. "This means everything to the fans", I shouted down the bus. "We can't let them down"...

Rafa had not told us the team, so our dressing room was racked with tension. About an hour before kick-off, he finally called for quiet and read the starting eleven...

Rafa was dead relaxed. The boss never came out with any last minute instructions. "Keep it tight," he said. "Make no mistakes. Let's settle and try to play our own game."

It was time. I led the players into the tunnel, lined up, and nodded to Maldini. Shevchenko strolled over and shook hands as if I was his oldest friend...

I stepped out into the Ataturk Stadium, striding towards my destiny. This was it. I gripped the hand of the mascot. The Champions League anthem sent my heart racing even more. More handshakes, more formalities. I glanced towards the fans, looking for friendly faces, for reassurance before battle commenced with Milan. And then the huddle. Everyone gathered around, arms around each other, bonded together for death or glory. The noise from Liverpool fans was deafening, so I drew the players even tighter into the huddle so they could hear me. People like Carra understood how much this final meant to everyone at Liverpool. The years of waiting. The frustration at seeing other clubs dominating. I had to get this message across to the foreign lads. I'd been thinking about this speech all week, just getting the right words, and they all came flying out.

"We are Liverpool," I told them, "and Liverpool belong in the European Cup Final. Just look at our fans. Listen to them. Look at how much this means to them. It means the world..."

From *My Autobiography* by Stephen Gerrard.

Passage C

It's the Cote d'Azur's hothouse climate, nurturing nearly year round shows of tropical-hue flowers, that fosters Grasse's perfume industry. The heady, heavy scent of orange blossoms, pittosporums, roses, lavender, jasmine, and mimosa wraps around you like silk in gardens along the coast, especially on a sultry night, and since time immemorial people have tried to capture that seductive scent in a bottle. In the past, the perfume makers laid blossoms facedown in a lard-smeared tray, then soaked the essence away in alcohol; nowadays the scents are condensed in vast copper stills. Only the essential oils are kept, and the water thrown away – except rose water and orange water, which find their way into delicately perfumed pastries.

It takes 10,000 flowers to produce 2.2 pounds of jasmine petals and nearly one ton of petals to distil one-and-a-half quarts of essence; this helps justify the sky-high cost of perfumes, priced by the proportion of essence their final blend contains.

In Paris and on the outskirts of Grasse, these scents are blended by a professional nez, or "nose," who must distinguish some 500 distinct scents and may be able to discern 3,000. These products carry the household names of couturiers like Chanel and Dior, perfume houses like Guerlain.

From *Provence and the Cote d'Azur* 6th Edition, Fodor's Travel Publications

Make a design for one of the following crafts:

1. Lettering and Calligraphy

You are asked to make a design for one of the following:

- (a) A poster advertising holidays in Venice inspired by Passage A
- (b) A sign giving directions to the Ataturk Stadium to be situated on the road as mentioned in Passage B.
- (c) A piece of calligraphy that captures the atmosphere of Passage C.

You may include images and decorative motifs. You should explain your starting point.

2. Linocutting and Printing

Make a design for a lino print based on one of the following themes from the descriptive passages:

- (a) A lino print based on the line “lay a jumble of buildings” inspired by Passage A.
- (b) An illustration for the cover of the match program inspired by Passage B.
- (c) A theme of your choice that relates to either one of the descriptive passages.

Your design should be suitable for a single colour print **or** for a print using up to three colours. Take into account the design possibilities of line, shape, contrast and texture. You should explain your starting point.

3. Fabric Printing and Batik

Make a design for one of the following:

- (a) A wall hanging suitable for the Segusos’ home based on the imagery seen from their window. Passage A.
- (b) Design a pattern that could be used as a border for a child’s room based on the imagery in Passage B.
- (c) Design a floral pattern that could be used as a summer fabric for beachwear (sarong or sunhat or bikini) based on the imagery in Passage C.

Your design should be suitable for block printing, screen-printing, batik or stencil printing. Use at least two colours in your design. You should explain your starting point.

4. Embroidery

Make a design for embroidery based on one of the following themes from the descriptive passages:

- (a) An embroidered cushion suitable for the seat of a gondola, Passage A.
- (b) A three dimensional soft sculpture to be used as the Team Mascot from Passage B.
- (c) An embroidered panel based on any imagery from Passage C.

You should include information on the materials you would use to make your design. You should explain your starting point.

5. Weaving

Design a piece of weaving suitable for a floor rug or wall hanging.

Choose one of the following themes from the descriptive passages:

- (a) “The city breathed, its pulse quickened. Venetians had Venice all to themselves”.
Passage A.
- (b) The various colours and atmosphere of a European soccer match inspired by Passage B.
- (c) A theme of your choice that relates to any of the descriptive passages.

Your design should include details of the materials to be used. You should explain your starting point.

6. Pottery

Make a design for one of the following:

- (a) A relief panel to be situated at the entrance of the glass factory as mentioned in Passage A.
- (b) A freestanding sculpture that could be used as a trophy for the cup final. Passage B.
- (d) A vase for holding flowers inspired by Passage C.

Give details of the techniques to be used to make the piece. You should explain your starting point.

7. Puppetry

Design a dressed puppet based on one of the following themes from the descriptive passages:

- (a) Wizard of Fire, “Mago del Fuoco” - Passage A.
- (b) The Soccer Fan - Passage B.
- (c) The Nez or” The Nose”– Passage C.

Your design may be for a glove puppet, a rod puppet or for a string puppet. You should show how the puppet is to be made, giving details of materials, colour, decoration and finish. You should explain your starting point.

8. Bookcraft

Design a book cover or a folder based on one of the following themes from the descriptive passages:

- (a) A folder to hold your collection of photographs from your recent trip to Venice. Passage A.
- (b) A folder to hold various soccer match programmes and tickets. Passage B.
- (c) A book cover for a book entitled “Blossoms” **or**
A cookery book entitled “Perfumed Pastries”. Passage C.

Your design can be of any shape and you should show how it is to be made. You should explain your starting point.

9. Advertising Design

Design one of the following:

- (a) A graphic identity (logo) for a hotel called 'The Venetian' inspired by Passage A.
- (b) A large scale poster advertising the 'Carnival' taking imagery from the descriptive passage of your choice. You should work to scale, on a sheet no bigger than A2.
- (c) A design for the sides of a team bus that brings a travelling soccer team to an important final.
- (d) A perfume box that packages the latest scent from one of the perfume houses mentioned in Passage C.

You must use lettering. You should explain your starting point.

10. Modelling and Carving

Make a design for one of the following:

- (a) A freestanding sculpture based on the imagery of Signor Seguso's glass pieces in Passage A.
- (b) A wall plaque to be placed at the entrance to a soccer stadium of your choice.
- (c) Design a perfume bottle with a decorative lid based on the imagery in Passage C.

Your design should show details of the materials and techniques that would be used to make the piece. You should explain your starting point.

11. Stage Sets

Make a design for one of the following:

- (a) A float or moving 3-dimensional display to be used in the Venetian Carnival based on the imagery in Passage A.
- (b) A podium for the centre of a soccer pitch to be used for the medals' ceremony in any major tournament.
- (c) A stage set for a television gardening programme entitled "Scented Gardens" based on the imagery in Passage C.

Give details of materials, colour and lighting effects. You should explain your starting point.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2008

ART

Craftwork

Ordinary Level

100 marks are assigned to this paper, i.e. 25% of the overall marks for Art

Thursday, May 8 Morning 9.30 - 12.00 Afternoon 2.00 - 4.30

This paper is to be handed to candidates on **Tuesday, April 29**

Instructions

You are allowed to bring your A2 preparatory sheet, **one only**, into the examination to aid you in the process of developing your design. This sheet must be signed and dated by your art teacher or principal **before** the examination commences verifying that it is your individual unaided work.

You are **not allowed** to bring any additional **visual aids** (e.g. photographs, traced images or ready-to-use artwork) into the examination.

You are allowed to use any suitable craft materials and tools to fulfil the requirements of the examination.

The use of perishable organic materials is not allowed.

Write your examination number and level on each sheet and on the supplied craft label.

Write the number of the question you have chosen and its title on each sheet and on the supplied craft label.

Step 1: Preparatory Sheet (RESEARCH)

(0 marks)

Your A2 sheet of preparatory work should be done during the week prior to the examination and should consist of your **research**. The contents should be a selection of personal interpretations and researched ideas relating to the question you have chosen. Your work may be annotated. Work on one side of your A2 sheet only. If you use collage, cut out images, photographs or traced images, all such work **must be stuck flat** on to your A2 preparatory sheet.

Step 2: Preliminary Sheet (DEVELOPMENT)

(10 marks)

Your A2 sheet of preliminary work is done during the examination. This is a **development** sheet where you should **explore** ideas that are in your preparatory sheet. You should consider all aspects of 2D or 3D design as appropriate to your chosen question and include evidence of **significant further development** of these ideas. You may use annotated sketches to illustrate your developing ideas with particular reference to the visual, functional and material characteristics of your chosen question. **You must work directly on to your A2 sheet using sketches only, in colour if desired.** A direct copy from your preparatory sheet will lose marks. Work on one side of your A2 sheet only.

Step 3: Finished Craftwork

(90 marks)

Your piece of craftwork is made during the time allowed in the examination.

At the end of the examination you will be provided with a transparent craft envelope into which you must put

Your A2 Preparatory sheet

Your A2 Preliminary sheet

Other item/s (if specified in the question you have answered)

Your finished craft piece, if it is two-dimensional.

If your craft is three-dimensional, it should be placed on top of your sealed craft envelope with the appropriate label attached.

Answer one of the following:

1. Bookcrafts

Design and make a box file **or** expanding file **or** a folder to hold cuttings for **one** of the following:

- (a) Graduation memorabilia
- (b) My favourite dessert recipes
- (c) The All-Ireland Final

Your finished bookcraft must function and include a closing mechanism. Its shape may indicate the topic you have chosen.

Use appropriate materials, colouring, lettering, binding and ties.

Maximum size: 40 cms at its greatest dimension.

Materials: an assortment of papers, card, binding materials and ties, paints, inks, collage materials, adhesives and relevant tools.

2. Calligraphy

Design and complete a piece of calligraphy based on either Text **(a)** **or** Text **(b)**. You must write a **minimum** of four lines of text from your chosen passage. You may use traditional and/or contemporary approaches in your work. You may use collage, mixed media or any other suitable material.

TEXT (a)

My soul is awakened; my spirit is soaring
And carried aloft on the wings of the breeze;
For above and around me the wild wind is roaring,
Arousing to rapture the earth and the seas.

The long withered grass in the sunshine is glancing,
The bare trees are tossing their branches on high;
The dead leaves beneath them are merrily dancing,
The white clouds are scudding across the blue sky.

I wish I could see how the ocean is lashing
The foam of its billows to whirlwinds of spray;
I wish I could see how its proud waves are dashing,
And hear the wild roar of their thunder to-day!

Lines Composed in a Wood on a Windy Day
by Anne Bronte.

TEXT (b)

The sun is shining and the first practice for
the Monaco Grand Prix is about to start.
The Armco-lined street, which snakes left
and right in front of me, is empty and silent
now, but in little over two minutes a stream
of Formula 1 cars – fast, bright and deafeningly
loud – will come rushing through in a colourful
stampede. Soon we will see the drivers’
distinctive helmets flick from side to side, see
their gloved hands wrestle with tiny steering
wheels, we’ll hear the rat-tat of engine note as
their feet work the throttle pedal in bursts. We
will once again be amazed by the sheer speed
with which the cars travel through the blind,
narrow corners.

*Michael Schumacher: The Quest for
Redemption* by James Allen.

Materials: a surface suitable for calligraphy work – maximum size of sheet: A2; an assortment of materials for collage: inks, paints, lettering pens, brushes, calligraphy markers, ruler, t-square etc. If you wish to work on a sheet other than that supplied, **the superintendent must sign this sheet before the examination commences** stating that it is blank.

3. Poster

Design and make a poster for **one** of the following:

- (a) World Cuisine Festival
- (b) Art in the Park 2008
- (c) Tomorrow's World: Technology Expo.

or

Design a postcard for a new car dealership called "TOP GEAR". The size of your finished postcard may be scaled up but must not exceed A2 at its greatest dimension.

You must incorporate lettering into your finished work.

The **layout and spacing of the lettering must be done in the examination**. You are allowed to use a stencil of the alphabet (individual letters only) which you have cut. You should also submit your stencil.

Materials: papers for collage, card, textured materials, adhesive, brushes, paints, inks, any other quick drying medium. If you wish to work on a sheet other than that supplied, **the superintendent must sign this sheet before the examination commences** stating that it is blank.

4. Weaving

Answer (a) **or** (b)

- (a) Design and weave a decorative panel for the front of a handbag. Research and develop your design from the colours, shapes and textures of the riverbank, (e.g. reeds, stones, ripples, wildlife, etc.)
- (b) Design and weave a tapestry based on **one** of the following:
 - The playground
 - Bird's-eye view
 - Lunar landscape.

Use a variety of materials and techniques in the weft. Use colour, shape, textures and pattern to enhance your work.

Materials: prepared warp on a loom or frame; a wide variety of yarns, wool and pliable materials suitable for weaving.

5. Lino Printing/Blockprinting

Design and make a print based on **one** of the following:

- (a) A fruit farm
- (b) Engines
- (c) Bridges.

The dimensions of your finished print should be at least 15cm x 20 cm. You may design for a single colour print **or** for a print using at least two printed colours. You should use various types of cuts in your work and display an overall understanding of the properties of lino/block printing.

Materials: a piece/s of lino or woodblock/s (depending on whether you are using a reduction method or separate block for each colour) not less than 20cm x 15cm; tracing paper, printing paper, quick drying water-soluble printing inks, cutting and printing tools etc.

N.B. If your prints are not fully dry at the end of the examination, cover them carefully with clear plastic before placing them in your craft envelope. You should also submit your lino block/s (wrapped in plastic) and your tracings.

6. Puppetry

Design and make a glove puppet, a rod puppet or a string puppet based on **one** of the following:

- (a) The Chef
- (b) The Fortune Teller
- (c) A character based on any painting/sculpture of your choice from the art history course.

Your puppet should be suitable for multiple performances. The body of your finished puppet should not exceed 100cms at its greatest dimension. **Clothing and accessories must be made during the examination. All body parts must be assembled, painted and decorated during the examination.**

Materials: fabric, thread, assorted textured materials, paints, etc; basic glove shape with stitching done, basic body made from foam, papier maché or other lightweight materials.

7. Screen printing

Design and make a print based on **one** of the following:

- (a) Objects from Irish Pre-Christian or Christian Metalwork that you have studied.
- (b) Sweets and Chocolates – varying sizes, shapes, wrappers and colours.
- (c) The Sea Shore – shells, sand, patterns, waves, etc.

You may print on a background of your own choice appropriate to your design. Your finished print should not exceed 100cm x 100 cm.

Materials: fabric, screens, stencil material, printing inks and squeegees, masking tape etc.

8. Hand-Printed Textiles

Design and print a repeating pattern on a piece of fabric not greater than 100cm x 100cm. Base your design on **one** of the following:

- (a) Cosmetics and jewellery
- (b) The home economics room
- (c) A tool box - hammer, spanner, saw, nails, etc.

Enhance your design by paying attention to the movement, flow, overprinting and linkage.

Materials: fabric, screens, stencil material, blocks, dyes, inks, etc.

9. Batik

Design and make a batik based on **one** of the following:

- (a) Fireworks
- (b) Reflections
- (c) Looking out the window.

Your batik must be fully immersed at least once during the process. Hand painting should be used on small areas of detail only. Your batik should not exceed 100cms at its greatest dimension.

Materials: fabric suitable for batik, wax, dyes, *tjanting*, brushes, frames etc.

10. Pottery

Design and make **one** of the following:

- (a) A decorative jar for marmalade with a matching spoon.
- (b) A free standing vessel to hold your art equipment.
- (c) A relief plaque for the wall of a nursery.

Your work must be fired and should be decorated with appropriate materials such as slips, glazes and oxides.

Materials: Clay suitably prepared for your chosen technique (wheel-or hand-construction). Appropriate pottery equipment and materials to include slips, glazes, oxides, etc.

11. Embroidery

Design and make a decorative picture frame **or** a panel for a jewellery box based on **one** of the following:

- (a) Necklaces, earrings, bracelets, accessories
- (b) Twigs, grasses, leaves and wildflowers
- (c) The Stone Age – Newgrange, carvings, dolmens, decorations etc.

Use at least three different types of stitches (hand or machine stitches). Mixed media may also be used.

Materials: a variety of materials including found objects, fabrics, threads etc.; embroidery threads, fabric and textured materials for appliqué.

12. Woodcarving/Carving

Design and make **one** of the following: a free standing work, a decorative panel **or** a plaque.

Base your work on **one** of the following:

- (a) Animals or foliage
- (b) Fast and Furious
- (c) A crest for your local club

Lettering is optional on the finished work.

Materials: You may carve your design from wood, plaster or any other suitable material.

13. Metalwork/Construction

Design and make **one** of the following:

- (a) A trophy for a sport of your choice.
- (b) A freestanding sculpture based on the theme of road safety to be placed on the side of a motorway.
- (c) A plaque for the wall of a school garden.

Materials: enamelling materials, metals for construction techniques, appropriate tools.

14. Modelling

Design and model a piece of sculpture in the round **or** in relief based on **one** of the following:

- (a) Hustle and Bustle
- (b) My Hero
- (c) A sculpture to be situated at the entrance to a local Art/Craft centre.

Materials: Models can be made in clay, quick drying clay, plasticine or any other materials suitable for modelling techniques. Complementary materials may be added to your work.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2008

ART

Life Sketching

Ordinary Level

50 marks are assigned to this paper, i.e. 12.5% of the overall marks for Art

Friday, May 9 Afternoon 2.00 – 3.00

This paper is to be handed to candidates on **Wednesday, April 30**

Instructions to Art Teachers and Superintendents

The examination consists of two sketches of the model. The first sketch is of a fifteen-minute pose. The second is a more fully worked drawing of a thirty-minute pose.

No special clothing is required for the model.

The following prop is required:

- **A chair and a school bag for the second pose.**

During the examination the model is allowed from ten to fifteen minutes of rest periods, to be arranged as desired. The rest periods are included in the total time of one hour allowed for the examination.

Candidates may continue to work on their drawings during the model's rest periods and during the break between poses.

Not more than ten candidates may draw from the same model. If desired, candidates may sit nearer the model for the second pose.

Instructions to candidates

You are required to make **two** drawings of the model as follows:

- (a) The first is of the 15-minute pose described in this examination paper (Pose (a)) and must be of the complete figure.
- (b) The second is more fully worked drawing of the thirty-minute pose described in this examination paper (Pose (b)). You may choose either the complete figure **or** the head and shoulders/half figure option.

N.B. If you choose the head and shoulders/half figure option you are reminded that it will **not suffice** to draw the head and neck only. You must draw the pose as set and include, at least, the head, neck, shoulders and upper arms.

You must draw from direct observation of the model.

You may continue to work on your drawing during the model's rest periods and during the break between poses.

Size of paper: A2

If you wish to use different paper from that supplied, the superintendent must sign this sheet **before** the examination commences stating that it is blank.

A separate sheet must be used for each pose.

Write your examination number and level clearly on each sheet.

You may use any suitable drawing medium including colour. However, the medium you choose must be quick drying.

You may suggest the background.

Do not crop or mount your finished work.

(a) First Pose – Duration 15 minutes

(20 marks)

The model is in a standing position with his/her

- feet apart
- right foot slightly forward
- weight resting on the left foot
- hands positioned behind the back
- right hand clasping the left hand
- head looking towards the left.

(b) Second Pose – Duration 30 minutes

(30 marks)

The model is seated upright on a chair with his/her

- feet firmly on the ground facing forward
- school bag resting on the lap
- both arms clasped around the bag with right hand under the left arm and the left hand under the right arm
- head facing forward.

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